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AMERICAN ART NEWS.

VOL. VII. No. 33.

NEW YORK, JULY 17, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue.—Choice paintings by Old Masters.

Bauer-Folsom Co.—Selected American Paintings.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Selected American paintings.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.
Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

TO BUY MORAN PAINTINGS.

Senator Depew introduced a bill recently appropriating \$250,000 for the purchase of the Edward Moran series of thirteen historical and marine paintings for exhibition in the National Museum, Washington, D. C. A similar bill has been introduced in the House by Representative Olcott of New York.

MUSEUM LOSES COLLECTION.

That the Metropolitan Museum is not to receive the valuable collection of paintings and art curios left by Frederick C. Hewitt, who died at his home in Owego, N. Y., last August, was made evident recently in the announcement that by the terms of the settlement of the contest instituted by his sister, Mrs. Charlotte H. Arnot, of Elmira, to break the will, Mrs. Arnot is to receive all of her brother's real and personal property in Owego, in addition to about \$900,000.

Mr. Hewitt's personal property includes a remarkable collection of paintings, ceramics, etc., in the gathering of which he is said to have expended more than \$100,000. In his collection are

METROPOLITAN DEFEATS LOUVRE.

The securing, through its president, Mr. J. Pierpont Morgan, by the Metropolitan Museum, in Paris, from Seligmann & Co. of the superb and unique old French tapestries of the period of Charles VII., is a notable incident of Mr. Morgan's recent visit to Paris, on which he was accompanied, as usual, by Mr. William M. Laffan.

The Louvre, whose directors were most anxious to obtain these unique early specimens of the weaver's art, lost them by the procrastination of the Minister who was to sign the official order for their purchase.

M. Jacques Seligmann gave the Louvre an option on the tapestries, which expired June 22, and meanwhile



VILLE D'AVRAY.

By Corot.

In Alaska-Yukon-Pacific Art Exhibition.

Loaned by Seth Morton Vose, Esq.

MORGAN GETS KING'S PICTURES.

(Special Correspondence to Art News.)

Mr. J. Pierpont Morgan, it is reported in London, has been fortunate enough to secure several of the finest of the remarkable pictures which the King of the Belgians sold to M. Kleinberger, of Paris. It is not definitely known just which canvases Mr. Morgan has obtained, but it is to be presumed that these include the remarkable example of Fra Angelico; one, at least, of the Franz Hals; the Solomon Ruysdael, a Terburg, a Teniers, and one, at least, of the several unusual examples of Rubens. The great Hobbema, "Cottage Under Oaks," perhaps the finest example of the great Dutch landscapist known, unfortunately for America, has been sold to a Paris collector.

paintings by Vibert, Corot, Jacques, Ziem, Jules Worms, Schreyer and Berne-Bellecour. America is represented by specimens of the work of Edward and Thomas Moran, D. Ridgeway Knight and several other artists. One of the paintings by Corot was recently appraised at \$25,000.

Mr. Hewitt also owned a collection of Japanese and Chinese carved ivories, said to be the most complete of its kind in America. Most of his art treasures, including carved jades, Satsuma porcelains, bronzes, enamels, tapestries, large silk rugs, etc., were collected for him abroad by experts.

It is said that the Metropolitan Museum of Art expected to purchase these collections with part of the legacy of \$1,500,000 left it by the eccentric philanthropist.

Mr. Morgan had offered, in case the Louvre did not take them, to purchase them for the Metropolitan Museum at the low figure at which they had been offered to the Louvre. When Mr. Seligmann notified Mr. Morgan that the Louvre's option had expired he very courteously said he did not wish to prevent the French museum's having such national and historical treasures, and said he would wait longer for a final decision on the part of the Louvre. Meanwhile the Minister in question made objections to the selling figure and offered less. M. Seligmann, feeling he was thus relieved of responsibility, closed with Mr. Morgan for the Metropolitan.

There is decided feeling in French art circles regarding the matter, and almost universal condemnation of the dilatory and unbusinesslike tactics which lost the Louvre these treasures.

CHICAGO.

With but few exceptions the dealers have left for Europe. Reinhardt's will keep pictures on view in their galleries in the Congress Hotel. While at one time alone in this section of the city, they have recently been joined by other dealers, and another year will find the art circle all assembled in the vicinity of the great hotels. W. Scott Thurber is occupying handsome quarters in the Fine Arts. His new galleries when completed next door will embrace not less than three floors, the general stock, etchings and prints and rare paintings being given different departments. M. O'Brien & Son have engaged space on the street in the new Victoria Hotel, Michigan Boulevard and Van Buren Street, a most desirable location. Moulton & Ricketts have enlarged their quarters on Van Buren Street just off the Boulevard, and Anderson's, while retaining their old place on Wabash Avenue, look forward to a change in another year. Albert Roullier retains his print rooms in the Fine Arts. These have been remodeled to afford every advantage for showing exhibitions and for private enjoyment of portfolios. Miss Alice Roullier is in charge during Mr. Roullier's absence in Europe.

Lorado Taft has been permitting the public to visit his studio to view the model of the sculptural decorations for the Midway Plaisance near the University of Chicago and under the direction of the South Park Commission. The plan is to connect the lagoons of Washington Park, at least one mile distant, with the waters of Lake Michigan. The water-way is to be divided into four parts by three massive bridges, the "Bridge of Arts," "Faith," and the bridge of "Sciences." Each of these bridges will carry groups of sculpture and at the east end will be the large fountain entitled "Creation," and at the west end will be the fountain of "Time." There will be a formal garden, with a Hall of Fame to include 100 great men of all time. There is considerable enthusiasm abroad over this plan, which is still in its elemental stages.

MONTREAL (CAN.).

W. Scott & Sons are having an exhibition of water-colors, the work of A. C. Wyatt, of Buckinghamshire, England. The pictures are of rural England chiefly, with its flower-laden cottages, and stretches of beautiful country. The coloring is very brilliant and clear.

There is an interesting exhibition of the work of Canadian artists now on, to continue through August, at the galleries of the Art Association. This exhibit is especially designed for tourists, that they may get some idea of the scope of the work done by our leading men.

INDUSTRIAL ART GUILD.

Through the efforts of Miss Carolena G. Ronzone, an instructor in the New York Evening High School for Women, on East 41st Street, a guild has been formed under the name of the "Industrial Art Guild." Those who were fortunate enough to see a recent exhibition of Miss Ronzone's students' work before the Board of Education were surprised and delighted at the professional and artistic quality of the work displayed. The guild is a moment to create a demand for this work.

The charter members have elected the following officers: Carolena G. Ron-

zone, president; Mary A. Conlon, honorary president; Helen Loomis, vice-president; Bertha M. Boldt, corresponding secretary; Katharine Toal, recording secretary, and M. Blanche March, treasurer.

The first sale will take place early in November at the Empire Hotel through the patronage of Mr. and Mrs. Quinn and Mrs. Henry Hurlburt.

PHILADELPHIA.

The exhibitions of student work at the Academy and School of Design, shown at their recent closing exercises, impressed by the great mass accomplished and the high average of strength and real achievement.

The Academy's generous provision for prizes and scholarships has done much to enlarge the opportunities of the schools as well as to stimulate the effort of the students, but more important still is the influence of the strong group of painters in the teaching body, consisting at present of Herbert M. Howe, M. D.; Thomas P. Anshutz, George McClellan, M. D.; Charles Grafly, Hugh H. Breckenridge, Cecilia Beaux, William M. Chase, Frank Miles Day, Henry McCarter and Henry Rankin Poore.

Each year this student exhibition grows more important.

The list of prizes distributed were: The Edmund Stewardson Prize in Sculpture, \$100; First and Second Prizes in Anatomy, \$20; the Henry J. Thrurm Prizes in Composition and General Progress, \$150; the Charles Toppan Prizes for the best pictures produced in the Academy school during the past year, first, \$300; second, \$200; also two honorable mentions, carrying \$100 each. Nine scholarships were given for further study in the Academy schools, and twenty-two William Emlen Cresson Memorial Traveling Scholarships of \$500 each for travel in Europe in the summer months.

The Academy's Gold Medal of Honor, the highest award which it is in the power of the institution to bestow upon an artist, was given at the closing exercises of the school to Thomas P. Anshutz.

At the School of Design for Women, of which Miss Emily Sartain is president, fourteen students received diplomas as graduates of the normal art course, seven fellowships were awarded for post-graduate year of study in the school, and the P. A. B. Widener European fellowship.

OUR TERRIBLE MILLIONAIRES.

The London Times, commenting a fortnight ago upon the then supposed probable loss of the Holbein portrait to America, says:

"In this, it will only follow a long series of masterpieces which during the last thirty years have left England to find new homes in Germany or America, whence it is extremely unlikely that they will ever return. The late Rodolphe Kann of Paris filled his famous gallery with the spoils of England, and these upon his death mostly crossed the Atlantic, but the new American millionaires are much the most dangerous raiders, because they are richer than anybody has ever been before and because there are enough of them to set up that conflict of rival vanities, which, in a case of this kind, is the surest way to make a market."

"What can any Englishman or any Government do against men who have each something like a million pounds a year more than they can possibly spend on their normal requirements? Let a man like Mr. Frick or Mr. Widener, or one or two of the Western magnates, once be imbued with the passion for collecting, and nothing can stand against him. It matters nothing to such a man whether the picture costs \$35,000 or \$350,000. If he wants it and if it is the finest of its kind, he will have it."

MAY LOSE NOTED PICTURE.

A famous painting, "The Last Spike," which pictures the scene of the driving of the last spike that marked the completion of the Central Pacific Railroad and its junction with the Union Pacific, may be lost to San Francisco.

John Washburn, son-in-law of the late Thomas Hill, who painted the picture, is negotiating for its sale to an Eastern man for \$10,000. An effort is being made to arouse the people of San Francisco to raise \$10,000 in order to save the painting for the city. Should the effort to preserve the picture to San Francisco fail the descendants of the men who built the first transcontinental road will endeavor to procure the picture for themselves.

Among those who have taken up negotiations with the estate are Mrs. Whitelaw Reid, wife of the American Ambassador to Great Britain; William E. Crocker, D. O. Mills, Mrs. Charles B. Alexander, of New York, and George Crocker, of New York; Mrs. Collis P. Huntington, Princess Hatzfeldt, formerly Miss Clara Huntington; Mrs. Mountenay Jeppson, of London, and Mrs. J. Sloat Fassett, of Elmira, N. Y.

DIRECTOR CLARKE ILL.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum, will not return to New York on August 1, when his original leave of absence expires. Through the intervention of Mr. J. Pierpont Morgan, president of the museum, he has been granted one year's leave of absence to recuperate from his present illness.

Mr. Morgan's action in extending the leave of absence was taken upon learning that Sir Purdon's physicians have ordered him to remain indoors at least two months, and that he had protested on the ground that he was due in New York at the end of July. Sir Purdon left America suffering from a severe attack of gout on May 15. Since he has been in London the continual dampness has brought on an attack of bronchitis.

HUGEST OF STATUES.

A special cable despatch to The Sun from Rome says: "The bronze equestrian statue of Victor Emmanuel II., intended to surmount the monument to the first King of Italy on the capitol, has just been cast. Owing to the huge proportions of the statue, which is the largest in the world, special moulds had to be provided for the casting. They were divided into thirteen sections."

An idea of the colossal size of the statue may be formed from the following figures: The King's sword is over twelve feet in length and weighs about 775 pounds. The harness weighs over four tons. Over thirteen tons of metal were used in casting the horse's chest and body, while the head of the King, including the helmet, measures seven feet, and weighs 46,250 pounds.

"There is room for thirty men inside the hollow body. Its size is unparalleled in history or legend, with the exception of the celebrated wooden horse fabled to have been used at the siege of Troy."

The city of Albany has appropriated \$100,000 for the erection of a monument to the memory of the soldiers and sailors from that city who served in the Civil War, and Herman A. MacNeil has received the contract for its erection.

The design was one of five submitted, the others being entered by Adolph A. Weinman, Karl Bitter, Henry M. Shradley and Lorado Taft. Lord & Hewlett, of New York City, are the architects associated with Mr. MacNeil.

In the design the bas-relief is marble and the figure of the nation is bronze, the seal and all lettering also being in bronze, inserted.

KING'S PICTURES SOLD.

The dispersal of King Leopold's collection of pictures continues, the only important canvases still remaining being by Rubens and Eugene Delacroix. M. Kleinberger has sold a magnificent Fra Angelico, which belonged to Queen Louise. It is now the turn of the modern paintings, and an effort is to be made by the Societe des Amis des Musees to obtain as many of these as possible for the nation.

The chief feature of King Leopold's collection centered in the six examples of Rubens, of the authenticity of all of which there appears to be no doubt whatever, says the London Times' Paris correspondent. The great canvas, "Les Miracles de Saint Benoit," overshadows all the others, both in size and interest. It tells in many episodes the story of Totila, King of the Goths, and his discomfiture by the saint. The history of the picture is interesting. It was one of the works which remained in the artist's studio at his death, and was either bequeathed by him to his friend and fellow artist, Gaspard de Craeyer, at Brussels, or was sent to him by Rubens's executors. It is difficult to estimate its commercial value to-day, when genuine pictures by Rubens are so scarce and so rare, but probably £40,000 or £50,000 would not be an excessive valuation.

The next Rubens in importance is one of two or three versions of "Le Christ Triomphant de la Mort et du Peché," and Mr. Max Rooses, regarded as the greatest living authority on the artist, describes it as entirely from the hand of Rubens (adds the "Times" correspondent). The various versions of this commanding altar-piece all appear to differ somewhat in details, but the central scheme is the same. The Leopold version suggests "une date peu avancée de sa carrière," that is to say, about 1615. It is one of the many fine pictures which Joseph Bonaparte "acquired" in Spain; for about half a century it was in various English collections, and was exhibited in London in 1843 and at the Manchester Art Treasures in 1857; on one occasion it was sold for the ridiculous sum of £42, and at the Bredel sale at Christie's in 1875 it only realized £430 10s., and since that date it has apparently been in the private collection of the King of the Belgians.

THAT BIG INDIAN.

President Taft is much interested in the plan of Mr. Rodman Wanamaker, to have erected in New York harbor a fitting statue to perpetuate the memory of the American Indian. As Vice-President Sherman, members of Congress and army officers generally are now known to favor Mr. Wanamaker's idea, there will be no opposition when Mr. Wanamaker asks the government to accept such a gift of the statue, which he will have erected at his own expense. Senator Root believes it fitting that some tribute should be paid to the American Indian, but was not enthusiastic over the plan of having another statue beside the statue of Liberty in New York harbor.

ITALY LOSING ART WORKS.

A special cable despatch to The Sun from Rome says: "Signor Rava, Minister of Public Instruction, has ordered an investigation of the Department of Fine Arts. It is suspected that many archaeological and artistic treasures have, in violation of the law, been smuggled to foreign countries. Sensational developments are expected."

"The excavations for a dry-dock at Tarranto are yielding important archaeological finds."

"There have already been brought to light a sarcophagus of the fourth century containing two intact bodies, many valuable Ionic and Corinthian vases, sepulchral furniture and a unique terra cotta group representing Cupid kneeling on the shoulder of Venus. The latter is considered to be the best specimen of terra cotta ever found."

WITH THE ARTISTS.

T. W. Dewing is spending the summer at Green Hill, N. H.

J. A. Holzer has gone to Europe for the summer.

J. G. Brown has left town for the summer.

J. Alden Weir is in his country studio at Branchville, Conn.

With exceptions of short trips to the mountains, F. Ballard Williams will spend the summer at Glen Ridge, N. J.

W. B. Van Ingen is working on a mural decoration for the new court house, Chicago, Ill.

Albert L. Groll and Mathias Sandor have gone to New Mexico for the summer.

Herman Wurth has opened his studio at Arrochar Park, Staten Island. He is working at present on a portrait bust.

Pierre Feitu has completed the monument of Louis J. Heintz, which is to be erected next October in the Bronx.

Orlando Rouland is at Twilight Park, Haines Falls, N. Y.

Charles Keck has gone to Lake Champlain for the summer.

Frank D. Millet has been commissioned to paint the decorations for the Cleveland Court and Custom Houses.

Malcolm Straus has gone to Philadelphia.

Gari Melchers has gone to Europe for the summer.

Louis Potter received the honorary degree of Master of Arts at the annual commencement exercises at Trinity College. Mr. Potter will leave for Block Island for a rest.

Alexander T. Scott has gone with his family to Cliff Island, Portland, Me., and will return to his Philadelphia studio in the fall with many new sketches.

William P. Silva has returned this month from a long sojourn in Paris, and has taken a studio in Chattanooga, Tenn., where he is teaching a summer class.

Joseph M. Lichtenauer has gone to Narragansett Pier for the summer.

Mlle. B. Rousselot has gone to Seal Harbor, Mt. Desert, Me., for the summer.

Nicolas Mascoud has removed his studio from 22 Strong Place, Brooklyn, to Bath Avenue and 31st Street.

J. Francis Murphy has opened his studio at Arkville, Delaware Co., N. Y.

Daniel Chester French was commissioned to chisel the memorial statue of Abraham Lincoln, which will be erected on the State House grounds at Lincoln, Neb.

Louis Paul Dessar is spending the summer at his home at Becket Hill, Lyme, Conn.

E. Irving Couse has left for his annual trip to Taos, New Mexico.

Frederick Crane has gone to Dorset, Vt.

Robert Hamilton has gone to Lenoxdale, Mass., for the summer. He will return to his studio, 96 Fifth Avenue, in October.

Parker Mann has left his Princeton, N. J., studio, and has gone to Arkville, N. Y., for the summer.

FAMOUS PICTURES IN MONTREAL.

THE SIR GEORGE DRUMMOND COLLECTION



GIRL WITH GOATS.

By Matthew Maris.

In the private collection of Sir George Drummond.

By the kind permission of the Honorable Sir George Drummond, H. C. M. G., President of the Bank of Montreal, the ART NEWS presents the following article on his private collection of paintings, which he has spent many years in gathering, and which is to-day one of the most representative collections in America.

Of the portraits by old masters must be mentioned first Velasquez's "Princess Mariana of Austria," afterwards the wife of Philip IV. of Spain. This fine example of the work of Spain's great master is remarkable for the soft coloring, beautiful flesh tones, detail as to costume, and head-dress, and above all the wonderful transparency of the white material around the edge of the neck of the dress, showing the exquisite modeling of the neck beneath.

The Reception Room.

In the reception room three very fine Reynolds, Mrs. Gwynne, Mrs. Carnack and Sir Brooke Boothby; the "Portrait of a Man" by Rubens—a beautiful example of Rubens' more delicate work, the face of the man almost pensive; two portraits of ladies by Sir Peter Lely showing great detail of costume but a rather simpering expression; a "Child With Kitten" by Sir William Owen, and an exceedingly interesting portrait of George Morland when a youth by H. R. Morland, and the portrait of a Dutch lady by Van der Helst, in which the painting of the ruff is especially worthy of notice. A fine Goya is also hung here, the portrait of a Spanish lady—rather heavy work, the dark hair and very dark eyes producing a haunting impression. There are also two landscapes in this room, one by Jacob Ruisdael, a woodland scene, dark in coloring, with a waterfall in foreground and figure cutting wood in distance; and one by Cuyp, a sunny meadow with cattle feeding and figures at the side.

Van Dyck and Hals.

In the hall is Van Dyck's portrait of "Thomas Wentworth, Earl of Stafford," the famous minister of Charles I. of England. The face is strong and determined with perhaps a touch of superciliousness. The lights on the armor which he wears are very fine.

Franz Hals' portrait of "Captain Van Loo" of Haarlem, an exceptionally fine work, shows the great strength and truth of Hals painting, bringing out not

only the likeness but the character of his sitter. "An Admiral" by Hoppner completes the portraits in the hall. In the dining-room is Van Dyck's "Princess Henrietta Maria of France," wife of Charles I. of England. This is a remarkably beautiful portrait, the dark green dress, caught up by many gleaming jewels, and the dark background bring out all the beauty of the flesh tones and modeling of the head and shoulders and especially beautiful hands. This picture was the property of the late ex-queen Isabella of Spain, and has been in only one other private collection.

Some Modern Masters.

There is a large Daubigny in this room—a moonlight scene with flock of sheep and shepherd in foreground and rolling country in the distance. This is considered Daubigny's finest work. There is also a large Corot, embodying all the poetry and dreaminess of his landscapes. "A Summer Shower," by Troyon, occupies one end of the room—a magnificent example of all that is grandest in Troyon's work. There are two small Millets one a peasant girl leaning against a tree, the other a flock of sheep by night, with shepherd. "An Artist in His Studio" is an interesting picture of modern life by Degas, whose pictures are bringing such fabulous sums now, although the artist never exhibits and lives a very retired life, painting to please himself, and not following any special school. In the billiard room there are also some treasures. Rossetti's chalk drawing of "Fandora" and her magic box; Israels' "Old Fisherman at Home," a large canvas of an old man playing with toy soldiers to amuse a child, bringing out the poetic and beautiful side of the humble life in contradistinction to Millet's pathos. Other pictures of the modern school are, "A Moonlight Landscape" by Harpignies; "The Wreck" by Isabey; two fine examples of Jonking's landscapes; "Ploughing" by Anton Mauve, with his cold grayish light; a seascape by James Maris; a dreary moonlight scene by Fantin-Latour; Henner's "Woman Bathing" with his gleaming flesh tones and weird greenish-blue sky; and a street scene by Bosboom. An interesting picture is "The Rescue" by Etty, a scene from Spencer's "Faery Queen."

The rich detail and coloring of the background, and modeling of the woman, who is partially nude, the lights on the armor of Bostomart who rescues her from the old sorcerer remind one more of the brilliant coloring of the present day.

More Modern Masterpieces.

Constant's "Herodiade" is also in this room. The cruel, sensuous, yet handsome face of the mother of Salomé, with her magnificent satin draperies that harmonize so well with the flesh tones, seated on a fur covered divan with a dark reddish background, is a most powerful picture.

Goupil's portrait of his wife is of great interest, giving the impression of a painting by one of the old masters, instead of the modern school.

In the drawing-room are the most beautiful pictures of all. At the entrance there is a small Whistler, "La Note Rouge," strongly characteristic of that master's work. There are two beautiful Corots, one a large landscape, the other a dawn scene, and also small landscapes by Dupré, Diaz, Daubigny, Rousseau, Jacque and L'hermitte; "A Church Interior" by Bosboom, and a Montecelli.

Old and Modern Dutch Works.

Conspicuous among the treasures of this room is one of Peeter de Hooghe's interiors with his wonderful perspective and living sunlight. Another striking picture full of rich coloring is Watts' "Creation of Eve," representing the gradual coming into existence of the female figure, with her head still wrapt in the heavenly clouds and the flowers below unbent by the weight of her foot.

An exquisite example of the work of Matthew Maris is found in "A Girl With Goats." This is a small picture but one that appeals directly to the soul.

"A Venetian Water Scene" by Claude Lorraine, showing the old smooth work, with great detail; and a beautiful landscape by "Old Crome," the founder of the Norwich School, hang side by side. "The Mill" by Constable shows all his somberness and depth of color, as well as the poetic beauty of landscape, which gave his work such an influence on the later Barbizon School.

Examples of Turner.

The gems of the collection are two Turners, the "Port of Ruisdael" and "The Sun of Venice Puts to Sea." Of "Port Ruisdael," which hangs over the fireplace, no better description can be given than Ruskin's words, "I know no work at all comparable for the expression of the white, wild, cold, comfortless waves of the Northern Sea, even though the sea is almost subordinate to the awful rolling clouds." This picture was painted to rival Ruisdael's picture called "The Port," which, strange to say, is now in another Montreal collection, both pictures being exhibited side by side at a loan exhibition some time ago.

"The Sun of Venice Goes to Sea" is a small study for the large picture in the National Gallery, London. It is full of the brightness and beauty that characterizes all Turner's Venetian pictures. In the upper hall are Gabriel Max's "Raising of Jairus' Daughter," a picture that created a great sensation when it was painted; Piloty's "Last Moments of the Girondists," a portrait of two little princesses by Sir Antonio Moro of the old Flemish School, which is very quaint on account of the homeliness of the children and their stiff costumes; two beautiful canvases by William Maris, a woodland scene, and "Cattle Feeding in Stall."

Marguerite H. Irwin.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.
CHARLES M. WERNICK, Secretary,
1265 Broadway.

LONDON OFFICE—Fine Art Trade Jour-
nal, Maxwell house, Arundel St., Strand,
W. C.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
American Art Association . . . Notre Dame des Champs
Munroe et Cie. . . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

SPECIAL ANNOUNCEMENT.

The AMERICAN ART NEWS will appear monthly until Saturday, October 16, when the weekly issues will be resumed. The remaining summer monthly issues will be published on Saturdays, August 14 and September 18. These issues will contain whatever of American art news the summer months will bring, and the condensed news from European art centers of interest to American readers.

ART TARIFF DECIDED UPON.

The prediction made in our last issue of June 12 that the Senate would, in all probability, confirm the art tariff provisions framed by its Finance Committee, for the admission of pictures and sculptures more than twenty years old, and of antiques, furniture, textiles, etc., more than one hundred years old,

free of duty, has been justified, and the Upper House of Congress by a vote of 53 to 14 adopted the foolish clauses. The entire tariff bill has yet to go before a Conference Committee of both houses, and to the President, who may veto it or let it become law without his signature, but it is not at all likely that any change in the art tariff clauses will now be made.

We do not claim to be sure prophets, but as our predictions on this question have thus far been justified in every instance, we will venture a further one to the effect that within a year from the time the new art clauses go into effect, there will be a howl to heaven from dealers, artists and even collectors, an amount of trouble and delay in the Custom Houses, and litigation that will weary and disgust everyone interested at all in the art business or in the cause of art in the United States, and all kinds of attempted and successful fraud in art importations.

And all this has been brought about by a comparatively few impractical tariff reformers and free traders in Boston, and a few persons in New York and Chicago who have been laboring under the mistaken idea that Mr. Morgan and other American collectors would send their treasures to these shores immediately upon free art being granted, and that anyone who in any way differed with them in their opinion, was an enemy of these gentlemen and opposed to the importation of their collections. Senators Lodge and Root, who spoke for the absurd and meaningless provisions, did so presumably upon misinformation and general ignorance of the subject.

The Free Art League, which professes itself so pleased with the result of its agitation, has simply saddled upon the art interests of the country absurd and impracticable provisions, which please no one but a few persons connected with the League, who have no practical knowledge of the art business or of art conditions in America. They have not gotten free art, but a travesty. Save us from such reformers!

MUSEUM ELECTS FELLOWS.

In recognition of gifts recently made to the Metropolitan Museum the trustees of that institution on June 22 elected the following honorary fellows for life: W. Francklyn Paris, Fred R. Kalderberg, Frederick Dielman, Thomas E. Kirby, Mary Parsons, Grace Dodge and Mrs. Anna Woerishoffer.

The extent of the gifts thus acknowledged was not made public, but it was said the honor conferred upon Paris was in appreciation of the part played by him in inducing Frederick Cooper Hewitt to bequeath a considerable part of his fortune to the institution. The family attacked the validity of the bequest on the ground that it had been made through undue influence, but a compromise effected recently places the museum in possession of \$1,500,000.

Mr. Paris is well known as an architectural decorator and artist, and was United States Commissioner of Decorative Arts at the Paris Exhibition of 1900.

SENATE VOTES FOR FREE ART.

The consideration of the free list of the tariff bill was completed on June 12. The subject of free art brought out some remarkable speeches before the vote was finally taken, and free art developed strength in most unexpected quarters. There were only fourteen votes against admission of art collections free of duty. Senator Nelson led the fight, but was willing to admit only such works of art as were intended for public exhibition. Senators Root and Lodge made earnest pleas for art, and their efforts were ably seconded by Senators Tillman and Money.

When the provision of the free list allowing free admission of antique paintings was reached, Mr. Lodge presented an amendment, which was agreed to, exempting from the free list "rugs and carpets." Senators Nelson, Gallinger and Dixon opposed free art. Mr. Nelson offered an amendment to prevent millionaires from importing free of duty large collections purchased abroad for their private galleries in this country.

"I do not want to be held up as a rude barbarian from the Wild West," Mr. Nelson said, "but I think that these big millionaires who have purchased and are holding in storage large art collections abroad should be made to pay a small duty on their importations. In the present state of the country's finances I think works of art for private galleries should pay a duty."

"Free art," Mr. Aldrich commented, "is in the interest of education and civilization."

Senator Root also made a plea for free art. For years, he said, he had been a trustee of the Metropolitan Museum of Art in New York and was much interested in its growth and development. The museum, he added, has been enriched from time to time by gifts from American citizens.

"The only way the establishment of art museums can be developed," Mr. Root asserted, "is by allowing American citizens to purchase works of art abroad for their private galleries which ultimately go into public galleries. People do not give money to these art museums with which to purchase paintings. They give works of art. The money expended in establishing art galleries in all the large cities of this country is in the best public spirit and deserves commendation. Nothing has so contributed to the happiness of the American people as the Court of Honor at the Chicago World's Fair in 1893. The vast expenditures of money in the art museums should be encouraged."

"The vast expenditures that have been made in the art museums of the country," Mr. Root concluded, "but follow along the same line as the expenditures which are being utilized by all our people and ought to be encouraged, and no step can be taken to advance more rapidly the building up of these great agencies for education in art, in taste, for cultivation, for enlarging the capability for happiness than the means which is now before us, for it affords the greatest opportunity for bringing into the museums of the country the best of all the art of the world."

Senator Tillman also came to the aid of the free art cause. "This is not the place where the American Senate should show a niggardly spirit or adopt a penny wise and pound foolish policy. I am not an art connoisseur, but last year during my trip to Europe I got much enjoyment from my visits to the great foreign art galleries. I saw enough to convince me that the importation of art works ought to be encouraged. If you want to whack these millionaires, then take some of their special privileges out of this bill. Importations should be encouraged so as to increase the artistic stock of the country. Many millionaires who have large private collections allow the general public to visit them at regular periods and they often lend their great masterpieces to public galleries."

"The contemplation of beautiful paintings and statuary by even the most ignorant persons," Mr. Tillman continued, "must exert an elevating and refining influence, and many a boy has become inspired to do likewise, had his soul enthused and his mind fired with ambition to become a great painter or a great sculptor by seeing these great works of art. I feel anxious to see the gate thrown wide open and every opportunity offered for wealthy

Americans who have been made rich, as they are going to be made rich by this very bill. If you want to whack those multimillionaires cut out some of the special privileges you are giving them elsewhere, but if they want to bring anything from abroad here which is worth while let them do it. They will in time die out and an art gallery will become in all probability the legatee of their collections."

Mr. Money also favored free importation of art works. He regretted to see members of the Senate railing at the rich.

"I want to say that even multimillionaires have their uses in the economy of social existence," said Mr. Money. "If there were no inequalities of fortune there would be no magnificent Capitol; there would be no pictures, no statuary, no palaces, no works of art, no civilization. The only possible equality of life is where the people are all savages, where every man is his own cutter, his own cook, his own shoemaker—if he knows what a shoe is. All that we have in this life that makes life worth living springs from inequalities of fortune. If some men have accumulated more than seems to be their share and yet are disposed to return to the people these magnificent gifts of works of high art, I think we ought to permit them to do so without taxing their benevolent purposes."

"I recollect that some eight or ten years ago I was at the home of Mr. Clark, then a Senator from Montana, a very rich man. He told me that he had spent two months of every year for twenty-two years collecting articles of vertu—bronzes, statuettes, paintings, tapestries, and all with a view ultimately of making the public the beneficiary of his collection. I suppose that when he dies it will probably go to the Clark Museum of Art or something of that sort, and from the time he began to make that collection it was for the benefit of the American people."

Mr. Nelson's amendment was defeated without a roll call. The Finance Committee amendment was then agreed to by a vote of 53 to 14.

The Senators voting in favor of a duty on works of art were: Borah, Brown, Burkett, Clark of Wyoming, Cummins, Curtis, Dixon, Fletcher, Heyburn, Hughes, McCumber, Nelson, Paynter and Piles.

TARIFF CHANGES DELIGHT EUROPE.

(Special Correspondence to Art News.)

Paris, July 7, 1909.

The virtual decision of the Senate Finance Committee in favor of the twenty-year and century clauses of the Payne Tariff bill on pictures and sculptures, and antiques, textiles, furniture, etc., is hailed with delight by many dealers in pictures and antiques all over Europe, who have not as yet entered or essayed the American art market. On all sides in art circles here and in Vienna, Berlin, Amsterdam, Munich, Florence, Rome and even in Spain, one hears of this and that dealer or antiquaire who purposes visiting the United States in the autumn, each with a stock of wares. If even the half of those who purpose setting sail for what they think is an El Dorado, get to New York, Fifth Avenue will be a line of art stores and galleries, and the larger hotels should do a land-office business in furnished suites all next winter. Great is the rejoicing over what is called the great art victory in the States.

Among the new dealers who will visit America in the autumn, there are, of course, some who will be welcome—men of good standing and reputation, who will bring fine goods and articles, but it is to be assumed that a vast amount of trash, claimed by its owners to be respectively more than twenty or one hundred years of age, will be sent or brought over from France, Germany and Italy and even Spain, and the lot of the Custom House brokers and especially of the appraisers at the larger American ports of entry, doesn't promise to be a happy one for some time to come.

LONDON LETTER.

London, July 8, 1909.

The new galleries of the Victoria and Albert Museum at South Kensington, erected at a cost of \$5,000,000, were formally opened by King Edward recently. The building, the plans for which were drawn by Sir Aston Webb, have been under construction for ten years, and with the adjoining buildings of the South Kensington Museum, form one of the handsomest groups of public buildings in Europe. When finally completed, which will probably be within a few months, the new galleries will house the greatest museum of applied arts in existence, and taken as a whole will be one of the largest in the world.

It was Queen Victoria who laid the foundation stone of the building on May 17, 1899, the last public function of importance she performed. It was not until four years later that the foundations necessary for so massive a work were ready to receive their superstructure. The frontage of the museum extends down Cromwell Road for a distance of 710 feet; its exhibition road-side is 500 feet long, and the imposing central tower above the main entrance rises to a height of 230 feet.

The Sothebys will sell at auction on July 13 the well known but supposedly lost contemporary statuette of Shakespeare, fifteen inches high, carved in mulberry wood.

It corroborates the likeness of the bust in the Stratford church. It was from the statuette that the design of the monument in Westminster Abbey was taken in 1741. Its existence can be traced to the first quarter of the nineteenth century, since when it was not heard of until lately. It seems to have been stored by its owners in a lumber cupboard. Its value is not suspected.

I hear that the Council of the Royal Academy has resolved to buy under the terms of Sir Francis Chantrey's will Sir Lawrence Alma-Tadema's small picture, "A Favorite Custom." I further hear that the purchase price is no less than £1,750, which seems extraordinarily high in view of the fact that another and larger picture by this painter, namely, "Springtime," was sold at Christie's only recently for £945.

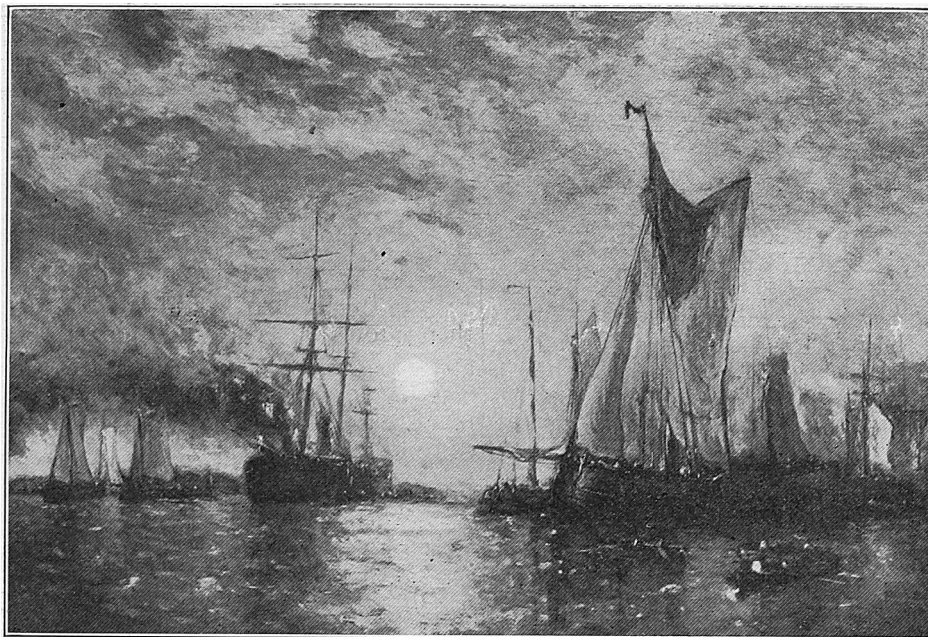
The Italian Government Commission appointed to purchase pictures from the Venice Exhibition for the National Gallery of Italy has unanimously placed Mr. John Lavery's "Polymnia" at the head of their acquisitions, paying for this the largest sum they are allowed to spend on a single picture. This purchase is the more flattering to British art, inasmuch as, notwithstanding the large number of distinguished French, German and other Continental artists exhibiting at Venice, it is the only work by a foreign painter included in the official purchases.

A movement has been set on foot to acquire for the permanent collection at Leighton House, the picture of "The Death of Brunelleschi," painted by Lord Leighton in his twentieth year. The price demanded by the present owner of this work, Dr. von Steinle, is £250, of which £200 has already been subscribed, and in view of the diminished prices now recorded in auction rooms, this lesser sum would not be an inadequate price for what is admittedly an immature work of the late president of the Royal Academy.

At Sotheby's recently Mr. Sabin paid £792 for a French Fifteenth Century Book of Hours of Roman Ease, an extremely beautiful specimen of the miniature's art of the time of François I, attributed to Geoffrey Tory.

THE ALASKA-YUKON-PACIFIC ART DISPLAY

VOSE EXHIBIT



MOONRISE ON THE SCHELDT.

By Clays.

In Alaska-Yukon-Pacific Art Exhibition. Loaned by Messrs. R. C. and N. M. Vose.

The visitor at the Alaska-Yukon-Pacific Exposition at Seattle to whom serious art appeals, will find a source of much pleasure in the art exhibition. The exhibition consists of more than 300 pictures. The pictures are loaned by well-known public and private galleries and individuals, among them the Art Institute of Chicago, Buffalo Academy of Fine Arts, R. C. & N. M. Vose Galleries of Boston, Charles E. Bushnell, Henry T. Chapman, George A. Dowden, W. T. Evans, J. B. Haggis, George A. Hearn, C. L. Hutchins, Francis Lathrop, Mrs. Kate L. Linde, Burton Mansfield, Gen. W. H. Seward, H. W. Treat, Wm. Trevor, S. M. Vose, T. B. Walker, and Mmes. Fiske, Warren and A. L. Wyant.

Perhaps the most notable feature of the exhibit is the collection loaned by the R. C. & N. M. Vose Galleries of Boston and Providence. Mr. Seth Morton Vose, the veteran art dealer and collector, now in his sixtieth business year, sends two remarkable pictures from his private collection. They are the "Ville d'Avray," by Corot, purchased from the artist in 1857, and "The Flight Into Egypt," by Millet. In speaking of the Corot, which is reproduced on the first page, the Boston Transcript said: "But the most absolutely personal Corot is the silvery and ethereal Ville d'Avray, which sums up all his mature qualities of style and expression." Lovers of the art of this painter of dreamy dawns and twilights, of tremulous foliage and the poetry of nature, stand in amazement before this exquisite canvas.

"The Flight Into Egypt," although one of the smallest, is without doubt one of the most important in the exposition. This picture belongs to Millet's second period, and is a night scene in which a group of cherubs hovers above the Holy family. The picture is dark, but as one sits before it gradually the

eyes penetrate the shades of night and the story is told subtly and with infinite tenderness.

It is no exaggeration to state that Mr. S. M. Vose was virtually the introducer to the American public of the "Men of 1830." For it was in 1852 that Mr. Vose first imported paintings by Corot. He brought over his first examples of Troyon in 1854, and by 1857 he possessed and showed examples of not only Corot and Troyon, but of Daubigny, Millet, Dupré, Rousseau, Diaz and Delacroix. Never wavering in his admiration for the works of these painters and in his faith in their ultimate value, Mr. Vose, by 1881, owned no less than 165 Corots and 69 Daubignys alone, and had placed in the homes of collectors in Providence, Boston and elsewhere many fine Barbizon pictures.

From the Boston Galleries of R. C. & N. M. Vose come thirteen pictures each characteristic of the artist's best period. The clou of the collection is unquestionably the magnificent shipping scene by Clays, the "Moonrise on the Scheldt," which is reproduced above. The picture depicts the harbor filled with shipping and the sky is overcast with clouds whose edges are touched with silvery light from the moon; a beautiful composition, powerfully painted yet delicate and poetic. It is perhaps the peer of any work in America by this great Belgian master.

Ter Meulen and De Bock have long been favorites with the Voses, and examples of these artists in their collection justify their esteem.

In closing, mention must also be made of the splendid Bernard De Hoog, "By the Fireside," and the pair of portraits by Sir Peter Lely and Thomas Hudson.



COMING FROM PASTURE.

By Ter Meulen.

In Alaska-Yukon-Pacific Art Exhibition.

Loaned by Messrs. R. C. & N. M. Vose.

PARIS LETTER.

Paris, July 8, 1909.

The month of June has been one of the busiest even known at the Hôtel Drouot, and more sensational sales are still being announced. The sale of the Lefebvre collection produced 222,000 frs., while the Cherisey sale of old paintings, under the direction of M. Lair-Dubreuil, made a total of 167,667 frs., most of the prices reaching far above the estimates, and a small panel by Lépicie, "les Bassesses de Zizi," appraised at 10,000 frs., being knocked down to M. Wildenstein for 26,000 frs. The sale of the Doisteau collection has certainly been the most important of the season, with a total of 1,660,611 frs. One of the features of the sale was the enthusiastic demand for everything more or less connected with the art of the XVIIIth century; colored prints by Debucourt sold exceedingly well, while "l'Enfant Blond," by Greuze, appraised at 50,000 frs., made 78,000 frs., and Fragonard's "Visitation de la Vierge," appraised at 15,000 frs., as against 880 frs. at the Alexandre Dumas sale, was knocked down for 25,000 frs. At the same sale, a chocolate-pot in gold, also of the XVIIIth century, and which made 17,500 frs. at the Pichon sale in 1878 and 16,000 frs. at the Eudel sale in 1884, was sold for 25,000 frs.

On June 18 a Persian carpet of the XVth century was knocked down to M. Jouradeau for 30,000 frs.; at a sale of water-colors by Madeleine Lemaire some very satisfactory prices were made, "les Pêches" fetching 340 frs.

Stamp collectors will be interested to know that the sale of the Chiesa collection produced 159,550 frs., one Hawaii stamp of 1851, making 2,700 frs., and another, marked "Hawaiian Postage," blue, 13 c., fetching 1,635 frs.

Two of the most famous French collectors have recently died, one being M. Lucien Claude Lafontaine, whose collection of XVIIIth century art was so judiciously composed, and the other, M. Chauchard, the well-known millionaire, who has bequeathed to the Louvre Museum his magnificent collection of paintings by the masters of the 1830 school. Fourteen million francs have been paid on insurance policies for the paintings left to the Louvre, which comprise the world-famed "Angelus," and some of the masterpieces, bought in most cases of the artists themselves, by Meissonier, Corot, Troyon and Diaz. A new hall, named "Salle Chauchard," will receive all these treasures at the Louvre next autumn.

Much comment has been created by the decision of the different sections of the Salon des Artistes Français not to award any medals of honor this year. Many artists here are of the opinion that this unprecedented measure, totally unjustified by the quality of the work shown this year, will do more harm than can be imagined to the cause of French art abroad. The 4,800 fr. prize of the Taylor Association was awarded this year to Mlle. Suzanne Menier for her painting, "Soupe Populaire," at the Artistes Français.

A very charming exhibition is that organized by the "Figaro" of the lovely Ceylon scenes, by Henry Pritchard, one of the most promising pupils of Walter Sickert.

The death is greatly deplored of three prominent French artists, MM. Dubufe, Emile Michel, and Eugène Bourgeois.

At the Hamburger Frères Galleries are on view three beautiful Dresden dinner services of the purest XVIIIth century, and of the "Buffon" kind, with a different animal represented on every piece in each service.

OBITUARY

Gustav Jacquet.

Gustav Jacquet, the well-known French artist, died at his home in Paris on July 12.

He was born in Paris, May 25, 1846. His talent for painting soon manifested itself, and his love for drawing made other studies tiresome. As soon as he could leave school, at the age of seventeen, he entered Bouguereau's studio, where he remained for three years, at the same time studying at the Ecole des Beaux Arts.

At nineteen he had already exhibited in the Salon "Modesty," which was purchased by the Princess Mathilde. He exhibited in almost every successive Salon for many years.

The war of 1870 interrupted for a time his work, but at its conclusion he returned to Paris, and was soon very busy, being much sought after as a painter of portraits, for it was at this time that he first displayed a liking for feminine subjects.

Jules Clement Chaplain.

Jules Clement Chaplain, the medalion engraver, died in Paris on July 13. He was born in Montague, France, 1839. He was a commander of the Legion of Honor and a member of the Institute of France.

William T. Trego.

William T. Trego, portrait painter and sculptor, was found dead at his home in North Wales, near Philadelphia, June 24. Overexertion and an attack of vertigo, due to excessive heat, are assigned as the causes of his death. He was born in Yardley, Pa., fifty-one years ago.

Mr. Trego's portrait work attracted much attention, several of his pictures now being on exhibition at the Pennsylvania Academy of Fine Arts. One of the best known pictures is "Rescue of the Colors," purchased by John Wanamaker and presented to the Bucks County (Pa.) Historical Society.

Paul R. Koehler.

Paul R. Koehler, a young American landscape painter of much promise, died, after a two weeks' illness, at Colorado Springs, Col., where he went from the Adirondacks two years ago in the hope of restoring his health, as he had been attacked by consumption.

Born in New York some thirty-four years ago, Koehler developed artistic ability and taste as a boy. His parents being poor, he had no opportunities for study and was entirely self taught. He was obliged to do much commercial work, and his facility in pastels brought him good returns. He had unusual and keen sympathy with Nature, was a good colorist, and had his health not failed, with more opportunity for study would have made an enduring name. The few collectors who knew his work and who have examples of it, prize them highly. The funeral of the dead artist was held at New Bedford, Mass., where his widow will reside.

W. Verplanck Birney.

While riding in his automobile June 23, William Verplanck Birney was stricken with cerebral apoplexy and died before his wife, who was at his side, noticed that he was ill. Not until the machine suddenly swerved from the road did Mrs. Birney realize that her husband, who was acting as chauffeur, was dead. She jumped in time to save herself from injury, and the machine toppled over into a ditch and was wrecked. Mr. Birney had studied both

in this country and abroad, and had been an exhibitor at national and international expositions.

Born in Cincinnati in 1858, William Verplanck Birney was from 1876 to 1879 one of the most promising students under Walter Smith at the Massachusetts Normal Art School. He spent a year at the Pennsylvania Academy of Fine Arts under Thomas Eakins, and during four years, from 1880, painted at the Munich Academy. He received honorable mention for his school work in 1881, and two years later he made his first public appearance at the international exhibition held in the Bavarian art capital.

On his return to America he settled in New York, where his subjects of domestic life, and especially those in which children figured, speedily attracted attention to him.

Mr. Birney had had pictures at practically all of the standard exhibitions throughout the United States. He was a member of the New York Water Color Club, the Salmagundi Club and the Artists' Fund, and a life member of the Lotos Club.

At his own request he was entered as an employee of his father's woolen mill and learned every detail of the business. On the death of the elder Henry he became the sole owner of the enterprise. He retired from active life several years ago.

Mr. Henry came into prominence when his collection of 30 paintings by the Barbizon and other modern French artists was sold at auction at Mendelssohn Hall, on January 25, 1907, for \$352,800, or an average of nearly \$12,000 each. This collection, for which he had spent years ransacking the art galleries of Europe, is said to have been the finest ever brought together under one ownership, and the prices the pictures brought were in some cases phenomenal. The feature of this sale was the bidding duel between ex-Senator Clarke and Mr. Hermann Schaus for the great Troyon, "Retour de la Ferme," which was sold to the latter for \$65,000.

Hardly had he disposed of this collection than the passion of the collector reasserted itself and he began to form the nucleus of another collection

Louis Loeb.

Louis Loeb died on July 12 at Canterbury, N. H. He was unmarried and left one brother, who lives in New York. Mr. Loeb came to Canterbury three weeks ago to regain his health, which had been shattered by close application to work. He suffered from a complication of diseases, which could not be conquered by a change of climate and his condition grew worse daily.

Mr. Loeb was chiefly known as a painter of allegorical and imaginative paintings characterized by delicacy and fine feeling. He was born in Cleveland, Ohio, in 1866, and after a brief time spent in his studies in his native city he went abroad. The painter was for several years in Paris, where his principal master was Gerome.

He won the Hallgarten prize of the National Academy of Design in 1902 and in 1903 there was awarded to him the Webb prize by the Society of American Artists. He received medals at the world's fairs in St. Louis and Buffalo.

Mr. Loeb was elected an associate of the Academy in 1901 and five years later was raised to the rank of Academician.

EXHIBITIONS NOW ON.**William T. Evans Collection.**

At the National Arts Club, 119 East 19th Street, is now on exhibition a number of oil paintings from the collection of William T. Evans, including some of the pictures which he intends to present to the National Gallery in Washington.

Will H. Low is represented by his twenty original designs for the mural panel in the Waldorf-Astoria ballroom; several paintings by J. H. Twachtman are delightful, and Theodore Robinson and Frederic J. Waugh are well represented. "The Swimming Hile" is by Ernest Lawson; two landscapes are by J. Alden Weir, and other artists represented are W. L. Metcalf, Emil Carlsen, Childe Hassam, F. S. Church, Robert Reid and H. B. Fuller.

American Artists at Knoedler's.

At M. Knoedler & Co., No. 355 Fifth Avenue, is now on exhibition their annual summer show of paintings in oil, by American artists, which includes a variety of landscapes and figure paintings, selected to suit all tastes. A few of the pictures have been seen before, including Douglas Volk's "The Voice of the Sea," and George H. Boughton's "Evangeline." George Hitchcock is represented by his "Little Girl of Veer," and George de Forest Brush by "Mother and Child"; "A Vision of the Future" is by Marcious Simons, and F. S. Church is represented by "Wood Nymph."

Among the landscapes are "Barn-Marshes," by Arthur Hoeber, a wooded scene by Robert W. Van Boskerck, a characteristic river view of Aston Knight, a sheep and shepherd among soft trees, by Charles Melville Dewey, and a scene in a hay field by George Elmer Browne.

Frederic Remington is represented by one of his characteristic pictures, M. F. H. de Haas by a marine view with sailing craft on a muddy sea, with cloudy skies; Carlton T. Chapman by "Sundog," and Winslow Homer by "Cape Trinity, Saguenay River."

Other artists represented are Fred Carpenter, Edward Gay, Percival Rosseau, Ridgway Knight and Albert Sterner.



THE LATE GUSTAV JACQUET.

Harry S. Henry.

Harry S. Henry, one of the best known art collectors in the United States and widely known on account of his enthusiastic appreciation of the Barbizon school of painting, died from a stroke of apoplexy on June 23 in his home in Philadelphia.

He was born in Philadelphia in 1856. After completing a course of study in the public schools he spent several years in the Chester Military Academy. Mr. Henry had a natural leaning toward commercial pursuits and he was of an aggressive and forceful na-

greater than the first. To realize his ambition Mr. Henry astonished the art world by paying \$50,000 for a small Millet, "Going to Work, Dawn of Day," at the late John T. Martin sale, April 16, 1909.

The will directs that all of his paintings be disposed of in this city as soon as may be advisable after his death.

Edward John Gregory, R. A.

Edward John Gregory, R. A., president of the Royal Institute of Painters in Water Colors, died at Great Marlow, Eng., June 22. He was born in 1850.

SALES OF THE MONTH

LONDON.

Sir Cuthbert Quilter Collection.

The sale of Sir Cuthbert Quilter's collection of pictures at Christie's on July 9 overshadowed all other dispersals for many years, and, though comparatively small, numbering only 123 works, it exhibited a variety and catholicity of taste that is seldom seen in private collections, and constituted a process of revaluation of intense interest to connoisseurs. The total amount realized was \$438,950.

The three principal pictures yielded \$84,000. The record price of the sale was \$36,000 for Reynolds's "Venus and the Piping Boy," which was bought by Agnew. The sale, which was attended by a vast crowd, was replete with surprises.

The high prices obtained were scarcely anticipated, while comparatively small sums were bid where sensational figures had been expected. Turner's wonderful composition, "Venus and Adonis," though rivaling in its sensuous richness of color and balance of design the works of Titian, did not please the dealers and bidding ceased at \$20,000, where a far greater sum was expected. It is, however, illustrative of the profit in intelligent art buying, for this picture realized only \$200 in 1830, and was bought by Quilter for \$8,000 in 1885. Romney's graceful portrait of Mrs. Jordan fell far short of the anticipated figure, going at \$24,000, whereas a few years ago Quilter refused \$80,000 for the same. Murillo's "Immaculate Conception" fetched \$24,000, while a portrait of Mariana, the second wife of Philip the Fourth, of Spain, catalogued as a Velasquez, but according to experts a copy of Mazo, realized \$11,500.

Of the Barbizon school, Israel's "Washing the Cradle" brought \$12,500, and was bought by Henry Reinhardt. Millet's exquisite "L'Amour Vainqueur" brought \$3,000, which was considered the bargain of the day.

The English school generally showed a loss of favor, though Herkomer's famous picture, "The Last Muster," depicting the Chelsea pensioners at church, and which has been exhibited in Europe and America, brought \$17,000. The display of this picture aroused the patriotism of the dealers, who vigorously applauded.

Holman Hunt's "The Scapgoat" brought \$14,000, Landseer's "Midsummer Night's Dream" fetched \$12,000, Creil Lawson's "The Doone Valley" \$12,500, Leighton's eleven-footer, "Cymon and Iphigenia" \$12,500; "Millais's fine landscape, "Murthly Moss," \$15,000; Rossetti's "La Belle Mano," \$10,000, and F. Walker's "The Bathers," \$14,000.

In the majority of cases Sir Cuthbert Quilter realized a profit upon the original price paid for the pictures. It was undoubtedly the finest sale of the season.

Sir John Milburn Collection.

Sir John Milburn's collection of the early English masters and the masters of the Barbizon school realized high prices at Christie's, June 11. One hundred and eighteen paintings brought \$185,000.

Hoppner's portrait of the beautiful Lady Langham sold for \$27,300. A tiny Corot, depicting the environs of Darleux, brought \$12,600; another Corot, "Une Symphonie," \$12,600, and Corot's "Coup de Vent," \$8,400. Jacques's "Shepherdess" was bid in at \$8,650.

Millet's "Les Falaises" went at \$5,750; Lawrence's portrait of Lady Aberdeen brought \$9,750, and Gainsborough's Mrs. Adney, \$14,600.

Raeburn's Countess of Aboyne sold for \$8,400, and Sir John Millais's "No Fetching" for \$4,100. Five years ago this last painting brought only \$3,150.

Cosway Brings High Price.

A beautiful Cosway miniature was sold at Christie's July 6.

The portrait was that of Margaret Lady Orde, daughter of Mr. Richard Stevens, of St. Helena, South Carolina, and wife of Admiral Sir John Orde, the first baronet; a full-length representing her in character emblematic of Peace, wearing a loose white dress with a pale pink scarf falling from her shoulders, a white band around her hair, and a yellow sash, holding in the left hand an olive branch, her elbow resting on a marbled column inscribed "Pax," and the painter's signature. Mr. Durlacher bought the miniature for 300 guineas. The Cosway miniature record is 1,000 guineas, which Messrs. Duveen paid for "Madame du Barry" some years ago.

Holbrook Gaskell Collection.

Holbrook Gaskell's collection of pictures were sold at Christie's June 24, and brought

good prices. Turner's "Burning of the Houses of Parliament" brought \$65,625; Constable's "Arundel Mill and Castle," \$44,100; Millais's "Rescue," \$6,300; Phillip's "La Loteria Nacional," \$5,775, and David Cox's "Flying Kite," \$8,765.

PARIS.

M. Suares Collection.

The sale of furniture and art objects adorning the residence of the late M. Suares at Villa Said, was held on July 1 and 2. A total of \$148,108 was realized, exceeding by nearly \$20,000 the estimates of the official valuers.

After an upset price of \$3,000, M. Georges Duchesne bid up to \$4,320 the "Young Woman and Child," by Lenbach. It is thought the woman is a portrait of Eleonora Duse and the child that of Lenbach's son.

Suites upholstered in ancient tapestry were very numerous, and comprised five drawing-room suites of various degrees of importance. The principal was a sofa and eight armchairs of antique wood regilt, signed Ramy, upholstered in Louis XV. tapestry, fables by La Fontaine, and in the background landscapes. The auctioneer asked \$16,000, pointing out the restorations. The suite was adjudicated to MM. Graat and Madoule for \$18,200.

Another drawing-room suite of the same period and the same subjects, with modern parts, was adjudicated at \$4,600, to M. Thors, the upset price having been \$6,000. M. Schloss bid up to \$6,800 a Louis XV. Aubusson drawing room suite. Another drawing-room suite with tapestry, partly of the eighteenth century, with composition in Teniers style, was adjudicated at \$4,100.

Tapestry hangings realized good prices. Four Beauvais tapestries, eighteenth century landscapes, with large birds, which adorned the dining-room, were sold for \$6,200 to M. Besnard. The same buyer secured a panel Brussels tapestry eighteenth century Char de Ceres for \$5,600, and a large Flemish tapestry, eighteenth century, an episode in the story of Don Quixote, for \$3,100.

Marquis de Lauriston Collection.

Drawing-room furniture in the Restoration style, black and gold, given to Marshal Lauriston by Louis XVIII., fetched \$69,000, on June 26, at the sale of pictures, works of art and furniture belonging to the late Marquis de Lauriston. Beauvais tapestries of the end of the eighteenth century and twenty-two pieces of drawing-room furniture were also sold. The event caused a spirited contest between Messrs. Helft, Stetiner, Seligmann and an American, Mr. Black. The bidding opened at \$40,000. Only Messrs. Seligmann and Black were left among the bidders at \$52,000. Finally M. Jacques Seligmann obtained the lot at \$53,000. He also obtained a small table, Louis XIV. period, for \$1,600. Mr. Davis procured a Louis XVI. clock for \$624.

WITH THE DEALERS.

Mr. Edward Brandus sailed on June 24 on La Lorraine for Paris. Mr. Brandus is rebuilding his galleries at 2 bis rue Caumartin, in Paris.

Mr. H. G. Kelekian sailed on June 26 for Paris.

The galleries of Mr. William Macbeth will be kept open during the summer months, displaying an unusually fine representation of American canvases. Mr. Macbeth will spend the summer touring the Pacific Coast and will visit the Alaska-Pacific-Yukon Exposition at Seattle.

Mr. Arthur B. Hughes is in charge of the Arthur Tooth & Sons galleries for the summer.

The Montross Gallery will be closed during July and August. Mr. Montross is in Europe.

The galleries of Messrs. R. C. and N. M. Vose, No. 320 Boylston Street, Boston, will be open on Tuesdays and Fridays until September 15.

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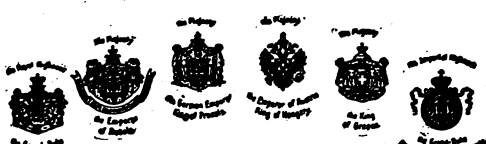
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